

# Variation on a Theme:

## A Pilot to Collect Electronic Recordings of Degree-Culminating Student Recitals

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### CAPTURING OUR HISTORY

Just as dissertations are a requirement for most PhD programs, culminating recitals are a degree requirement for students in the University of Washington School of Music Doctor of Musical Arts (DMA) in Performance program. They represent significant contributions to UW's creative and scholarly output, and the UW Music Library collected CD recordings of these recitals for many years.

As recording practices have become increasingly digital, fewer students have deposited recital CDs with the Music Library, and valuable institutional history and scholarly output is being lost. UW made the transition from physical to electronic theses and dissertations in 2012. With this pilot, we begin that transition for recital recordings.

### TAKEAWAYS

- > This project presented many copyright issues to consider: fair use, rights (performance v. composition v. recording), FERPA, institutional licenses (e.g., ASCAP/BMI).
- > It is increasingly common for institutions of all sizes to provide streaming access to student recital recordings. It was helpful for us to learn who is providing access, and in what ways.
- > A project this complex involves many collaborators: faculty and students, catalogers, preservation, and IT. Communicating and checking in is a constant process.

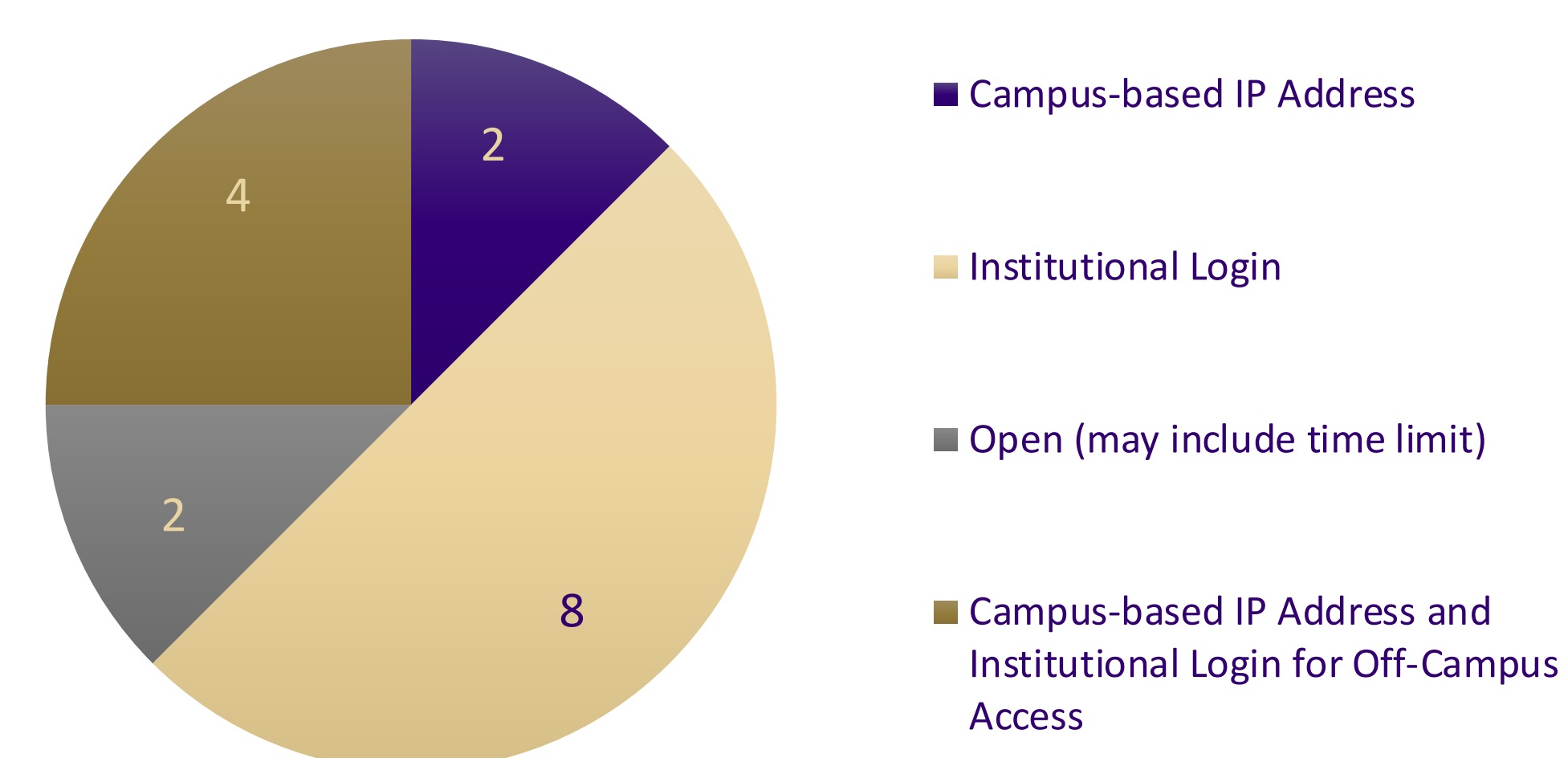
### PROJECT GOALS

- > Develop a workflow to capture and (digitally) preserve DMA recital recordings moving forward. ✓
- > Provide online access to DMA recital recordings. ✗
- > Work with participating students and faculty to identify and develop potential educational outcomes. What does it mean to share one's recital openly? ✓
- > Investigate and address any copyright, rights, and /or privacy issues raised by the above goals. ✓



Dr. Geoffrey Boers leading the combined UW Symphony Orchestra and University Choirs in a performance of Benjamin Britten's *War Requiem*.

### RESTRICTIONS ON STREAMING CONTENT (SURVEY OF MLA LISTSERV)



Platforms used: Avalon, CONTENTdm, and Hyrax

### COPYRIGHT ANALYSIS

- > Copyright issues are complex, with access provision introducing the most challenging hurdles. Success is reliant on ensuring specific technical capabilities.
- > Our institutional decision was that a fair use justification requires streaming-only access to these recordings (no downloads), along with the ability to set IP-based restrictions on access.
- > CONTENTdm meets these access criteria. However, limited IT support and funding for this platform means our institution's instance is unavailable for this project.

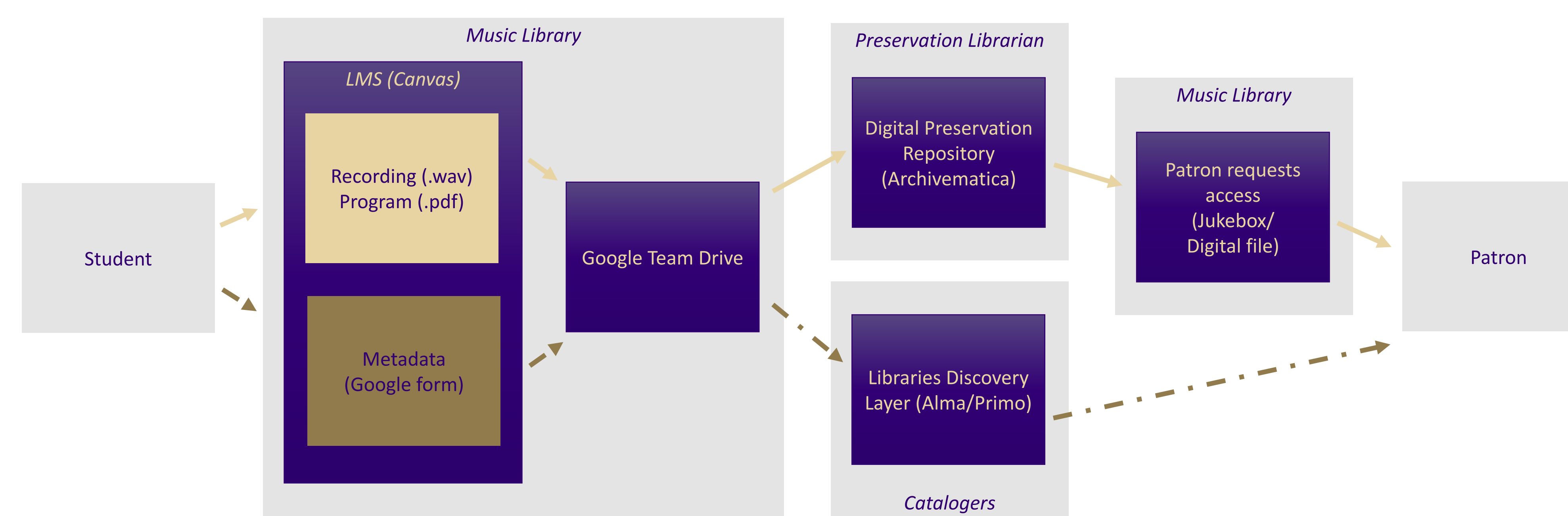
### SOLUTIONS

- > With no immediate path forward for providing streaming access, we decided to focus on preservation.
- > We are using Canvas, our campus LMS, as the delivery mechanism for recording files (students self-record their recitals).
- > Students of participating faculty will be enrolled in a no-credit Canvas course, to include a mechanism for depositing files and associated metadata with the Libraries. Course will also include relevant educational modules, developed in partnership with faculty.

### CANVAS COURSE OBJECTIVES

- > **Learning Objectives:**
  - Copyright and licensing basics for musicians
  - Recording best practices, including appropriate file types
  - Navigating the UW Electronic Thesis and Dissertation system
  - Research methods for developing program notes
- > **Collection Objectives:**
  - Recital recordings
  - PDFs of recital programs
  - Non-exclusive license for whatever copyright student can give, i.e. copyright to the recording, and copyright to the composition if the student is also the composer

### COLLECTION AND ACCESS WORKFLOW



A violin student performs with the Baroque Ensemble. Photo: Steve Korn.